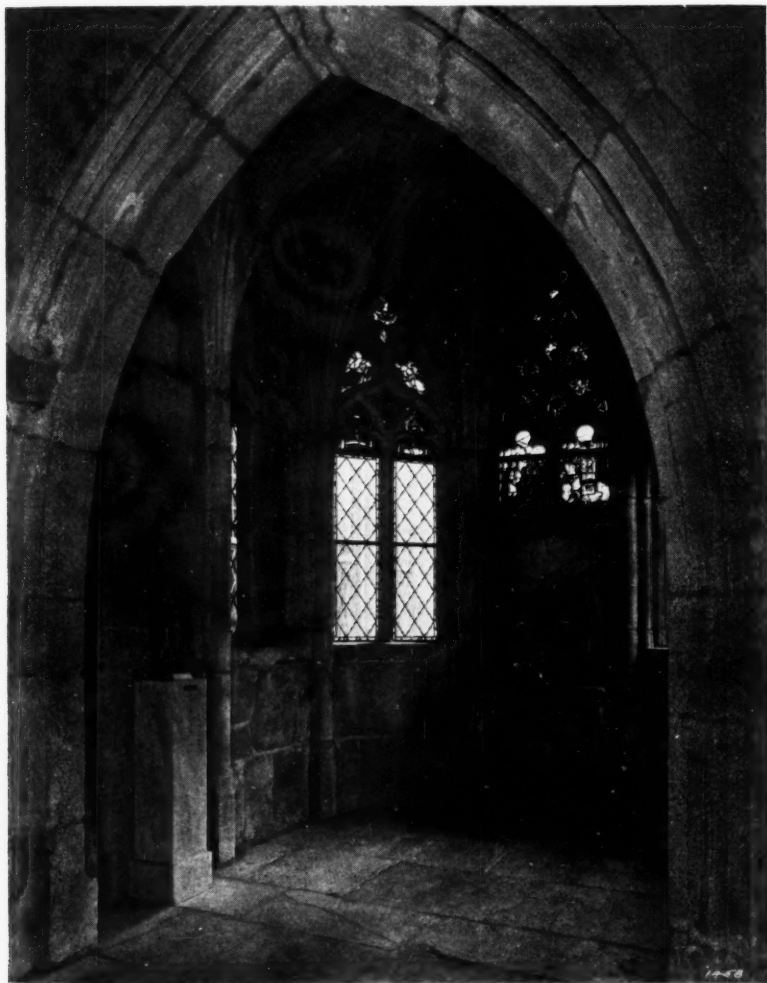


# Bulletin of The Detroit Institute of Arts Of the City of Detroit

Vol. IX

OCTOBER, 1927

No. 1



FRENCH GOTHIC CHAPEL C. 1500

GIFT OF MR. RALPH H. BOOTH

## FRENCH GOTHIC CHAPEL

In the short time that our new building has been open to the public, the French Gothic chapel, the dedication gift of Mr. Ralph H. Booth, has become one of the most popular spots in the Museum. Little wonder, indeed! This tiny structure, complete and original in all its parts, with its weathered but well-preserved old stone walls, pillars, and ribbed vaulting, its stained glass windows, its altar and holy water font, brings to the people of this young country something of the real atmosphere of past ages: an atmosphere which the most perfect reproduction of antique architecture somehow fails to give. In this little room one may dream of the noble and courtly people, long passed away, who prayed here; the very stones are alive and tell of the many hands which touched them, of the skirts which brushed them, and of the countless feet which trod them.

The chapel, originally a part of the Chateau de Lannoy in Herbéviller in Lorraine (eastern France), was dismantled, and stone for stone shipped to Detroit, where it was rebuilt into the Museum in connection with the Gothic Hall. The exact date of the castle, the records of which go back to the thirteenth century, has not come down to us. We only know that it acquired its present form while belonging to the Créhange family, who had bought or inherited the estate from Marguerite de Chambley, Dame de Parroy, late in the fifteenth century. Stylistic reasons lead us to suppose that our chapel was built in the first years of the sixteenth century. About the year 1525 the castle came into the posses-

sion of the Bannerot family, who held it until the eighteenth century, when René de Bouchard, husband of Anne de Lannoy, became the owner. In 1758 their daughter married Jean Pierre, Comte de Lignéville, in whose family the estate remained until the Revolution. Lignéville is the last noble name connected with the castle. Abandoned and maltreated during the Revolution, in the nineteenth century it became the home of several bourgeois families, and is today a farmhouse.

In style the chapel represents the very last phase of French Gothic art. Its general plan, ending in five sides of an octagon, still follows the scheme established for choirs and chapels in the first examples of Gothic architecture of the twelfth century. The vault, however, which in the High Gothic period was supported by single ribs ascending in a straight line from the pillars to the keystone, has here become an intricate starlike network of delicately moulded ribs. The capitals of the early period and the wreaths of scanty foliage which superseded them, marking the intersection of the engaged shafts and the vault, are here entirely eliminated. In the traceried windows we have the bows and "fishbladders" of the typical flamboyant manner, and finally, above the niche on the right wall, we observe a not conspicuous but significant detail: the relief decoration of dolphins and acanthus leaves, the first glimpse of the coming new style of the Italian Renaissance, a fact which definitely proves that our chapel stands on the boundary of two periods, or one might even say, between two worlds.

W. H.

## DEDICATION EXERCISES

The new building of the Detroit Institute of Arts was dedicated to a life of inspiration and usefulness Friday evening, October 7, with an attendance estimated at ten thousand, many of whom were unable to get into the auditorium and had

to content themselves with a tour of the exhibition galleries. Within fifteen minutes after the doors were opened, the auditorium, seating twelve hundred, was filled to capacity, and it taxed the ingenuity of the guards and police officers to alleviate the



VIEW OF COURT, SHOWING EXTERIOR OF GOTHIC CHAPEL

disappointment of those who failed to obtain admittance. The charm of the program was in the short but felicitous addresses, followed by a program of music by the Detroit Symphony Orchestra, with Ossip Gabrilowitsch conducting.

The dedication exercises were marked by simplicity. Mr. William J. Gray, Vice-President of the Arts Commission, acting as chairman, conducted the program with the graciousness and facility of one born to the task. An organ prelude by Dr. Francis L. York, Dean of the Michigan Chapter, American Guild of Organists, was followed by an invocation by Reverend Chester B. Emerson. In an address of welcome the secretary mentioned the cumulative forces that during the past fifteen years have put a solid foundation under the dream to give to Detroit a suitable Institute of Arts. After expressing the pleasure of the Arts

Commission in having so many distinguished museum workers and guests from other cities, and in the participation in the program of the Detroit Symphony Orchestra, he welcomed to their new home the members of the Founders Society and the residents of Detroit.

Mr. Gray then introduced Mr. Medary, of the architectural firm of Paul P. Cret and Zantzinger, Borie and Medary, who, in turning over the building, paid a glowing tribute to Dr. Paul P. Cret, to whom he gave the credit for the happy result.

In accepting the building from the architects, Mr. Ralph H. Booth, president of the Arts Commission, gave a high-minded dedication address. After paying a tribute to the integrity of those who had to do with the building, he said: "Even for a city so prosperous as Detroit, this building, its site and its collections, represent a

## FRENCH GOTHIC CHAPEL

In the short time that our new building has been open to the public, the French Gothic chapel, the dedication gift of Mr. Ralph H. Booth, has become one of the most popular spots in the Museum. Little wonder, indeed! This tiny structure, complete and original in all its parts, with its weathered but well-preserved old stone walls, pillars, and ribbed vaulting, its stained glass windows, its altar and holy water font, brings to the people of this young country something of the real atmosphere of past ages: an atmosphere which the most perfect reproduction of antique architecture somehow fails to give. In this little room one may dream of the noble and courtly people, long passed away, who prayed here; the very stones are alive and tell of the many hands which touched them, of the skirts which brushed them, and of the countless feet which trod them.

The chapel, originally a part of the Chateau de Lannoy in Herbéviller in Lorraine (eastern France), was dismantled, and stone for stone shipped to Detroit, where it was rebuilt into the Museum in connection with the Gothic Hall. The exact date of the castle, the records of which go back to the thirteenth century, has not come down to us. We only know that it acquired its present form while belonging to the Créhange family, who had bought or inherited the estate from Marguerite de Chambley, Dame de Parroy, late in the fifteenth century. Stylistic reasons lead us to suppose that our chapel was built in the first years of the sixteenth century. About the year 1525 the castle came into the posses-

sion of the Bannerot family, who held it until the eighteenth century, when René de Bouchard, husband of Anne de Lannoy, became the owner. In 1758 their daughter married Jean Pierre, Comte de Lignéville, in whose family the estate remained until the Revolution. Lignéville is the last noble name connected with the castle. Abandoned and maltreated during the Revolution, in the nineteenth century it became the home of several bourgeois families, and is today a farmhouse.

In style the chapel represents the very last phase of French Gothic art. Its general plan, ending in five sides of an octagon, still follows the scheme established for choirs and chapels in the first examples of Gothic architecture of the twelfth century. The vault, however, which in the High Gothic period was supported by single ribs ascending in a straight line from the pillars to the keystone, has here become an intricate starlike network of delicately moulded ribs. The capitals of the early period and the wreaths of scanty foliage which superseded them, marking the intersection of the engaged shafts and the vault, are here entirely eliminated. In the traceried windows we have the bows and "fishbladders" of the typical flamboyant manner, and finally, above the niche on the right wall, we observe a not conspicuous but significant detail: the relief decoration of dolphins and acanthus leaves, the first glimpse of the coming new style of the Italian Renaissance, a fact which definitely proves that our chapel stands on the boundary of two periods, or one might even say, between two worlds.

W. H.

## DEDICATION EXERCISES

The new building of the Detroit Institute of Arts was dedicated to a life of inspiration and usefulness Friday evening, October 7, with an attendance estimated at ten thousand, many of whom were unable to get into the auditorium and had

to content themselves with a tour of the exhibition galleries. Within fifteen minutes after the doors were opened, the auditorium, seating twelve hundred, was filled to capacity, and it taxed the ingenuity of the guards and police officers to alleviate the





VIEW OF COURT, SHOWING EXTERIOR OF GOTHIC CHAPEL

disappointment of those who failed to obtain admittance. The charm of the program was in the short but felicitous addresses, followed by a program of music by the Detroit Symphony Orchestra, with Ossip Gabrilowitsch conducting.

The dedication exercises were marked by simplicity. Mr. William J. Gray, Vice-President of the Arts Commission, acting as chairman, conducted the program with the graciousness and facility of one born to the task. An organ prelude by Dr. Francis L. York, Dean of the Michigan Chapter, American Guild of Organists, was followed by an invocation by Reverend Chester B. Emerson. In an address of welcome the secretary mentioned the cumulative forces that during the past fifteen years have put a solid foundation under the dream to give to Detroit a suitable Institute of Arts. After expressing the pleasure of the Arts

Commission in having so many distinguished museum workers and guests from other cities, and in the participation in the program of the Detroit Symphony Orchestra, he welcomed to their new home the members of the Founders Society and the residents of Detroit.

Mr. Gray then introduced Mr. Medary, of the architectural firm of Paul P. Cret and Zantzinger, Borie and Medary, who, in turning over the building, paid a glowing tribute to Dr. Paul P. Cret, to whom he gave the credit for the happy result.

In accepting the building from the architects, Mr. Ralph H. Booth, president of the Arts Commission, gave a high-minded dedication address. After paying a tribute to the integrity of those who had to do with the building, he said: "Even for a city so prosperous as Detroit, this building, its site and its collections, represent a

costly contribution of which even the greatest and richest community of the world need not be ashamed. . . .

"What is the message written in this book of marble for all of us Detroiters, rich and poor, high and low? To my mind, the message of a municipal art museum such as this is that the beauty of art and the spiritual and moral beauties which lie beyond and above the beauty of art alone, are as essential in the life of a community as are the material comforts and modern facilities and improvements which it is the pride of every prosperous, enlightened community of today to furnish to its citizens. . . .

"It is on such occasions as this that we should remember to give thanks to God and to our forefathers for the enduring legacy of a free government and the pursuit of happiness open to all. And in this spirit today, in behalf of the people of Detroit, let us dedicate this building to the lofty purpose for which it was conceived: 'The Knowledge and Enjoyment of Art,' believing that we have seen the completion of a building that will stand for centuries to come, because of the enduring character of art; and that if we cling to our spiritual ideals we shall best advance the high destiny of future generations."

The speaking program concluded with a scholarly and poetic address by the art director, Dr. W. R. Valentiner, dealing with the enjoyment of art and its influence on the lives of the individual: "Our ability to enjoy is increased by contrast," he said, in part. "Art cannot be enjoyed continually from morning until night, but only at inspired moments that overtake us like the sudden impulses of sympathy which we feel towards others, and at the most unexpected times, especially when we are most spent and worn with the realities of every-day life. We believe, therefore, that the museum, erected on the banks of the turbulent streams of traffic of this hurrying city, will afford a refuge to those who, tired by the battle for material gain, are half-unconsciously drawn within its walls. Enwrapped in the atmosphere that we

have endeavored to create in the various rooms, they cannot fail to imbibe something of the wealth of noble thought that has been stored for centuries in these works of art, and be moved by seeing how the masters were able to wrest mellifluous and bewitching tones from every aspect of life. There is no theme, not even the most tragic, that has not been transfigured by art and changed into an expression of life's beauty; there is no work of art that does not stand out more clearly because of that peculiar illumination brought about by the passage of time. Everywhere we find the dual influence of the masterpieces of the past: the ennobling influence of the original ideas of the artists, and their liberation by the hand of time from any unfortunate elements which may have beset them at their inception."

On Tuesday evening, October 11, in the lecture hall of the Detroit Institute of Arts, a program covering Detroit's art history was given under the joint auspices of the Detroit Historical Society and the Detroit Museum of Art Founders Society. In this program Colonel Fred E. Farnsworth, the first Secretary of the Detroit Museum of Art, who served continuously from the time of the incorporation of the museum, March 25, 1885, until he left Detroit in 1907, read the principal historical sketch dealing with the establishment and early growth of the museum.

Of the forty original incorporators of the museum, only two remain, Colonel Fred E. Farnsworth and Mrs. E. G. Holden. Mrs. Holden could not be present at the dedication but sent a charming paper which was read by her son, James S. Holden, in which she vividly recalled each of the original group, picturing the character and paramount interests of each.

Mr. D. M. Ferry, Jr., President of the Founders Society, then took up the story of the development of the new art center, which culminated in the new building, and this was followed by discussions and reminiscences pertaining to Detroit's early art history.

C. H. B.

TO THE MEMBERS OF THE DETROIT MUSEUM OF ART FOUNDERS SOCIETY:

I know you must all be proud, as I am, to have had some small part in the creation of our new and beautiful home and in its enrichment with precious works of art. The dedication was a happy occasion for us all and it marked the beginning of a new era for the Founders Society. We now have a new meeting place amid stimulating and beautiful surroundings and we are planning this season to make your membership in the Founders Society mean more than it ever has before. Members this season will have privileges that will more than repay them for their support.

Beginning Friday evening, November 4, we are planning for you a series of concerts every Friday evening at eight o'clock and Sunday afternoon at three-thirty. The programs are announced elsewhere. These concerts, which will be held in the main auditorium, will be divided into two parts, with an intermission of thirty minutes, which will give those attending an opportunity to visit the galleries.

Dr. Francis L. York, Honorary Advisor of Music, has outlined a program of organ concerts which will show our new Casavant organ to splendid advantage and will present the most noted local and visiting organists of America.

The Chamber Music Society, cooperating with the museum as heretofore, will also present a number of concerts which will give variety to the musical activities; Dr. Mark Gunzberg, with his B'nai B'rith Symphony Orchestra, will give one symphony concert. These will be free to members.

It is also contemplated to engage the Detroit String Quartet for a series of four concerts, admission to which will be by membership card only or upon the payment of one dollar at the box office.

There will also be for members a series of fifteen illustrated lectures on the history of art by members of the staff, which will be given in the small lecture hall, followed by a tour of the galleries.

As heretofore, members will also receive the museum bulletin and invitations to the opening views of special exhibitions and to such other social gatherings as may be held.

But quite apart from the privileges which members receive, is it not a joy to be associated with, and a substantial supporter of, a civic project which brings so much esthetic pleasure, inspiration and enjoyment into the lives of your fellow men?

Respectfully yours,

CLYDE H. BURROUGHS,  
Secretary.

## CONCERNING ASIATIC ART

Few types of craftsmanship require more patience than Chinese lacquer work. Upon a carefully constructed base of well-seasoned wood the coats of lacquer are applied. One is dried, rubbed down, and followed by another until they are counted by tens or even hundreds, and the piece is ready for the adroitly wielded knife of the carver. With characteristic unconcern the weeks and months are not counted, nor the effort of the workers. But all of the work is useless if the thin wooden framework be not well seasoned and constructed.

The work of scholars and museum curators is not unlike that of the lacquerers. Piece by piece a collection is built up, item by item data are accumulated. But all may be vain if the working basis is not a sound one.

It is, therefore, especially significant that by the adoption of the term "Asiatic Art," analogous to "American Art" and "European Art," to designate the third great geographical and cultural division in the new Institute of Arts, the Arts Commission of Detroit should be taking a notably progressive step and laying a stable foundation for the work of the department. A scientific and scholarly approach is expected in the study of the arts of Europe and America; historical criticism is familiar and the analysis of styles and technique has been developed with great exactness. The social and economic factors determining the production of works of art have not been overlooked, and even the X-ray has been applied to discover the inmost secrets of paintings. In the study of the arts of the East, however, there has been a difference, which is apparent when one considers the ordinary use of the adjective "Oriental" as commonly connected with the Arts. Applied to rugs it usually refers to the Near East; to paintings, China and Japan. Always uncertain in scope, it almost invariably carries a flavor of the curious and exotic, a hint of the esoteric and mysterious. Nor is this surprising when one considers

how lately the art of Asia has been apprehended by the West. Porcelains and lacquers, silks and rugs, were indeed known of old, but practically all of our literature on Chinese painting is the product of the present century.

Vastness of territory, geographical and political barriers, cultural differences and, chiefly, linguistic complications, have impeded the study of the arts of Asia by the West, and contributed to this vagueness regarding the Oriental. Scholars have tended to specialize within limited national or language areas and to produce excellent reports of small value for the popularization of their information. On the other hand, a considerable body of popular and pseudo-scholarly writing has been turned out by men and women whose chief authority lay in the general ignorance of everyone else. There is no question but that this writing has performed a definite service in the dissemination of some information and in the arousing of much interest in the arts with which it dealt, but the day of its usefulness is rapidly passing. The accumulation of special reports and studies in most fields has grown sufficiently to allow other scholars to summarize the findings in authoritative yet popular monographs. And the group of scholars and connoisseurs capable of judging writing that is unsound, unscientific, or based on insufficient data, is growing, so that the student must more and more address himself to them with the idea of proving the competence of his researches against their critical attacks.

As archaeological investigations discover new indications of artistic intercourse in Asia, and as scholars find their fields of specialization overlapping, there is increasing tendency to recognize a unity in the art of the East that has hitherto been denied by many. In former days Oriental art might have been treated as a loose agglomeration of many individual and intangibly related units, but Asiatic



VIEW OF INDOOR GARDEN COURT

art must be regarded as a whole, and the nature and relation of its component parts analyzed with this in mind.

For exact definition the term "Asiatic Art" is obviously superior to "Oriental Art," while it contains no trace of mystery, and by analogy suggests that it is not something different and apart, but an important aspect of the world's art which must be studied with the same scientific attitude that is customary among the best students of Western art, and with equal critical, historical and linguistic equipment. The implications of the term indicate that the Arts Commission is on a sound scholarly basis in officially employing it.

It is true that the present collection of Asiatic art in the Institute is small, but accurate knowledge of the arts of Asia is still limited, and in most parts of that vast continent there is still more under the ground and in remote corners than has yet come to light. Nor are the glories of the Asiatic civilizations entirely confined to the remote past; there are great fields for study and acquisition in many modern periods that have been neglected by Western but not by native connoisseurs. Working now with an excellent foundation we can piece by piece build up a collection of objects that are artistically important and stylistically significant, and year by year add our contributions to the world's knowledge of Asiatic Art. B. M.



## LOAN EXHIBITIONS

A Loan Exhibition of sixty-nine paintings by Old Masters, and nineteen by French painters of the last three centuries, hung in two of the temporary exhibition rooms of the new Detroit Institute of Arts during the opening month.

This exhibition, more than three-quarters of which was assembled from Detroit collections, the rest being borrowed from collections in the East, equalled and in places surpassed in quality the four great loan exhibits previously held at the Detroit Institute of Arts. Not only was the high quality remarkable, but also the fact that the exhibition included representative examples of nearly all the great periods of European art during the last five hundred years.

Vieing with each other for special attention were the groups of Italian Renaissance portraits, the Dutch landscapes, the eighteenth century English portraits and the modern French paintings.

The most outstanding portrait was that of Guiliano de Medici, son of Lorenzo the Magnificent, painted by Raphael at Rome in 1514, when he was at the height of his career. It represents the Italian aristocrat, wearing a large black hat and a luxurious brocaded cloak, and revealing his delicate white linen shirt and brilliant red tunic. The head is silhouetted against an olive green curtain drawn aside in one corner to show a glimpse of the castle of St. Angelo at Rome in the misty distance. Raphael's delineation of the keen-eyed statesman and the rich color harmonies and sense of airy space about the figure show the master at his best.

By Raphael's renowned teacher, Perugino, the head of the Umbrian school, there was a less elaborate portrait of Piero de Medici as a young man, dressed in vivid red. By Domenico Veneziano was a clean-cut and realistic portrait of a man, likewise dressed in the fashionable red of the early Renaissance.

At the first height of the Venetian school stands Giovanni Bellini, primarily known for his conception of tender Madonnas, three of which were in the exhibition; but he also shows a striking power of characterization in two portraits, one of the Condottiere Bartolommeo Colleoni, the other of Jorg Fugger. Venetian portrait painting reached its culmination with Titian. A portrait of an old man illustrated his early maturity, while a second, a rich dark canvas of a *Man Playing a Flute* showed the masterful breadth of handling and depth of tone developed in his late period.

Tintoretto, the color-loving follower of Titian, was represented not only by a small portrait, but also by a glowing, golden-hued *Madonna and Child*. Of the decorative Veronese, there was an *Annunciation* and a *Repentant Magdalene*.

Among the Florentine religious paintings, were an *Annunciation* by Fra Angelico, and a wistful *Madonna and Child* by Fillipino Lippi, intimate and human in its tender appeal.

In few galleries could more striking examples be found to show the characteristic styles of the three great seventeenth century Masters of Dutch landscape painting, Ruysdael, Hobbema and Cuyp. Of Ruysdael, the strongest and most dramatic of the three, with his deep foreboding shadows and eerie lights, were two canvases; by Hobbema, the lyric poet, working in softer lights and gayer tones, were six landscapes; while Cuyp, who adds to his misty distances the active life of peasants and farm animals in the foreground, was represented by five canvases.

The evolution of the style of Rembrandt, the greatest of the seventeenth century Dutch Masters, could be traced through no less than five portraits.

With the seventeenth century in Flanders, we enter an age of great brilliancy expressing its flagrant emotions in moving diagonal lines and



warm color. Rubens, in a small but excellent sketch of *Briseis Given Back to Achilles* gives us proof that he was the greatest master of this age, while his most illustrious pupil, Van Dyck, represented by a *Head of a Man* and *Daedalus and Icarus*, is second in fame.

The age of portraits of the English aristocracy was liberally shown, although by Gainsborough, the greatest of this eighteenth century school, there were no portraits, but the two charming landscapes show the subjects he loved best to paint. Among the six Romney portraits, that of *Thomas Grove* is typical of the simplicity and clarity of his work. These, with two dashing portraits by Lawrence, two by the more normal and colorful Hoppner and two by Raeburn immortalize the grace and dignity of the English nobility.

In the French gallery, two large compositions by Poussin show how greatly this Baroque artist came under the influence of Italian Renaissance classicism and color.

In contrast to the above, the *Fête Champêtre* of Pater delightfully illustrates the superficial lightness and gayety of the Rococo.

David in his turn reacts violently against this art and his stunning portrait of *Mme. de Seran* is a return to the cold and formal classic ideal where dignity of form and emphasis on live line outweigh color.

Of Corot, two landscapes fuse classic ideals of firm structure and simplicity with a poetic conception of nature and a sensitiveness to the realism of the next phase of French painting.

Renoir, ranked among the greatest of the impressionists, surrounds his figures with a light and atmosphere which seem to emanate from the canvas. His three paintings, including *The Cup of Chocolate*, were a feature of this gallery.

Of Degas, interested in a repeated rhythm of color harmonies and in fixing with paint a momentary glimpse of figures in motion, were *The Milliner* and *Ballet Dancers*.

Against the ideals of momentary impressionism, stand Redon, Van Gogh, Gauguin, Cezanne and Matisse, each seeking a reality deeper than surface representation. Redon, in *Flowers and Butterflies*, and *Dante and Beatrice*, seeks his in a land of dreams and fancies; Gauguin, by returning to the primitive for inspiration, and Cezanne, by adopting a classic arrangement and simplification of forms which was carried by his pupil, Matisse, to deliberate distortion of form for the purpose of emphasizing the theme of his composition. Three vivid Gauguins, *A Landscape in the Proence* by Van Gogh, *A Landscape* by Cezanne and two water colors by Matisse, bring the exhibit to the art of the present day.

H. W. H.

\* \* \*

As a part of the dedication of the new building a retrospective exhibition of paintings by Gari Melchers, consisting of thirty-six pictures, was shown. A more significant time could not have been chosen to recognize and honor this great creative artist whom Detroit can proudly call its own, than the moment of the dedication of the new building.

During the past forty years, while art interest has been growing toward its culmination in this new building, Mr. Melchers has gone steadily from one high achievement to another in his chosen profession, until today he has become one of the outstanding figures among the great painters of the world.

For his Detroit exhibition the greatest of his paintings have been assembled. Examples of his work owned by the Metropolitan Museum of Art, the Philipps Memorial Gallery, the Toledo Museum of Art, the Art Institute of Chicago, the Pennsylvania Academy of the Fine Arts, the Corcoran Gallery of Art, and the Minneapolis Institute of Arts, together with a number of privately owned pictures that the artist regarded as significant in such an exhibition, were borrowed for the occasion.

## EDUCATIONAL ACTIVITIES

With the opening of the new building there has been a renewed enthusiasm for gallery talks among the schools and clubs.

In cooperation with the public schools, classes may make appointments with the Museum Instructor for guidance and instruction in the galleries.

A Detroit Teachers College extension course in the history of art, followed by special study of the collections, is held from four to six o'clock once a week, one section meeting on Mondays under Miss Newman of Teachers College, the other on Wednesdays under Miss Harvey, the Museum Instructor.

Beginning in November, a series of fifteen lectures on the history of art and the collections will be open free to members of the Founders Society and their

families upon presentation of membership cards. These will be held on Wednesday mornings at eleven o'clock in the small auditorium and will be given by Miss Harvey and other members of the staff.

During the year, prominent visiting lecturers will speak at the Institute, among them Prof. Paul J. Sachs, Associate Director of the Fogg Museum of Harvard University, Prof. De Witte Parker, professor of philosophy at the University of Michigan, and Prof. John M. Warbecke of Mt. Holyoke College.

For Sunday afternoons and Friday evenings musical programs have been arranged through the cooperation of Dr. Francis L. York and the Detroit Chamber Music Society.

For the month of November the program is as follows:

Friday, November 4, at 8:00 p. m. Organ concert by Dr. Francis L. York, assisted by Mr. Archibald C. Jackson, Baritone, and John Koneczny, Tenor.

Friday, November 11, at 8:30 p. m. Concert by the B'nai B'rith Symphony Orchestra under the direction of Dr. Mark Gunzberg.

Sunday, November 13, at 3:00 p. m. Organ concert by Miss Helen Schaefer, Organist of the Grosse Pointe Presbyterian Church, assisted by Miss Pauline Wright, Contralto.

Friday, November 18, at 8:00 p. m. Organ concert by Mr. Guy Filkins, Organist of the Central Methodist Church, with vocal assistance.

Sunday, November 20, at 3:00 p. m. Same as November 18.

Friday, November 25, at 8:00 p. m. Organ concert by members of the Michigan Chapter of the American Guild of Organists.

Sunday, November 27, at 3:00 p. m. Same as November 25.

## ILLUSTRATED LECTURES ON THE HISTORY OF ART

For the Members of the Founders Society and their families. (Membership cards must be presented.)

Wednesday mornings at eleven o'clock

November 2. Greek and Roman Sculpture contrasted—MISS HARVEY.

November 9. Early Christian, Byzantine and Romanesque art—MISS HARVEY.

November 16. Gothic Tapestries—MRS. WEIBEL.

November 23. Gothic Art—MISS HARVEY.

November 30. Art of the Far East (Part 1)—MR. MARCH.

## STAFF APPOINTMENTS

The Arts Commission has recently appointed Mr. Benjamin March Curator of Asiatic Art. Mr. March graduated from the University of Chicago in 1922, after which he did graduate work in New York. This was followed by four years' research work in China which included practice in Chinese painting under a Chinese master. During the last two years of his stay he was librarian and lecturer on Chinese art in the Yenching School of Chinese Studies in Peking, a school for graduate Chinese research similar to the School of Athens. Mr. March returned to America in the spring of 1927 and during the last summer lectured on Chinese art at Columbia University. He is the author of *A History of Chinese Painting in Outline* and of various articles in periodicals and journals.

A textile exhibition and study room is in preparation on the ground floor of the Institute and will be open to the public about the first of November. Mrs. Adele C. Weibel, well known to Detroiters for her splendid work in building up the Needle and Loom Guild at Newberry House, who was appointed Curator at the beginning of this year, will be in charge.

Mrs. Weibel secured her art training in the universities of Berne, Zurich and Vienna, where she specialized in Byzantine and Islamic art, during which time her interest was attracted first to Islamic fabrics, then to textiles in general.

During the years 1917, '18, '22 and '23, she gave lecture courses at the Metropolitan Museum in New York.

Mrs. Weibel is peculiarly fitted, both from a theoretic and practical standpoint,

for her new work. It is her particular aim to build up a fine study collection, which will be available to students of the decorative arts.

Dr. Francis L. York, Dean of the Michigan Chapter, Guild of American Organists, has been appointed Honorary Curator of Music. Upon the completion of the auditorium, with its fine Casavant organ, he offered his services as advisor in the museum's musical activities. He has been exceedingly helpful in securing organists and in planning musical events, and has arranged a season of musical programs beginning on November 4 and continuing until Easter which will give the people of Detroit an opportunity to hear many noted organists as well as other instrumental and vocal concerts of the highest quality. These will, for the most part, be free to the public.

Dr. York is a Phi Beta Kappa of the University of Michigan, and holds the degree of Master of Arts from that university.

Mr. Robert H. Tannahill, a well-known Detroitier, has kindly consented to act as Honorary Curator of American Colonial Art. Mr. Tannahill's interest in early American art began at the age of ten when he accompanied his mother, who was one of the early collectors of American furniture, on her trips through the East. He has devoted much time to research work in this field and the Museum is fortunate in having the benefit of his excellent judgment in the furnishing of the Colonial rooms of the new building.

# THE DETROIT INSTITUTE OF ARTS

## OF THE CITY OF DETROIT

### THE ARTS COMMISSION

RALPH H. BOOTH, *President*  
 WILLIAM J. GRAY, *Vice-President*  
 EDESEL B. FORD  
 ALBERT KAHN  
*Commissioners.*

### STAFF

*Art Director*, WILLIAM R. VALENTINER  
*Secretary*, CLYDE H. BURROUGHS  
*Curator of European Art*, WALTER HEIL  
*Curator of American Art*, CLYDE H. BURROUGHS  
*Associate Curator of American Art*,  
 JOSEPHINE WALTHER  
*Honorary Associate Curator of American Art*, ROBERT H. TANNAHILL  
*Curator of Asiatic Art*, BENJAMIN MARCH  
*Assistant Curator of Asiatic Art*, ALVAN C. EASTMAN  
*Curator of Prints*, ISABEL WEADOCK  
*Curator of Textiles*, ADELE C. WEIBEL  
*Museum Instructor*, HELEN W. HARVEY  
*Honorary Curator of Music*,  
 FRANCIS L. YORK  
*Librarian*, AGNES SAVAGE  
*Registrar*, ALFRED V. LAPOINTE  
*Superintendent of Building and Grounds*,  
 OTIS G. BAKER

### THE LIBRARY

Among the recent additions to our reference library two works stand out as particularly noteworthy, not only for their intrinsic worth but also because of their value for research in two of our departments.

The first received was Volume I of *Old Oriental Carpets*, issued by The Austrian

Museum for Art and Industry, with text by Friedrich Sarre and Hermann Trenkwald, translated by A. F. Kendrick, 1926. We were fortunate in being able to subscribe for this before its publication, which always means a saving, as the price of such monumental works advances rapidly, since there is no intention of bringing out later editions. The carpets of the Austrian Museum for Art and Industry may be regarded as the most important collection of carpets in the world, now that the already rich Museum collection has been augmented by the treasures of the Imperial House. The illustrations are clear and true, affording excellent material for study and comparison in connection with the work of the Textile Department.

While it is gratifying to be able to record a fortunate purchase, it is more of an inspiration to register a generous gift. Another volume of Courboin's *Histoire Illustree de la Gravure en France* has just been received from Mr. Hal Smith. This scholarly work, consisting as in the former publications, of a volume of text and accompanying volume of plates, makes an important addition to our reference library, and will be gratefully enjoyed by those who use the Print Department.

### PUBLICATIONS

In addition to the Bulletin, there are now on sale at the desk near the entrance, an illustrated *Guide to the Collections* and a handbook of illustrations of the most important paintings and sculpture in the Institute. There are also new post cards and photographs.